

東洋大学長 殿  
To the President of Toyo University

ウクライナからの研究員 研究報告書  
Research Report by Researcher from Ukraine

氏名 Name	Rzhevaska Dariia
所属大学名・職名 (身分) Affiliation and position name	Associate professor, Foreign languages academic department, International relations department, National Aviation University
研究課題名 Research topic	Maze of characters in Haruki Murakami novels: way through the darkness before you get to the light
研究期間 Research period	2022年 9月 15日～ 2022年 11月 20日 From Y/M/D to Y/M/D
研究協力教員氏名 (所属) Research partner (affiliation)	高橋 直美 教授 (ライフデザイン学部)
研究成果発表 (予定も含む) Publication/Presentation (including future ones)	Dariia Rzhevaska (2022) Frame Models in Translation: Onomatopoeia Aspect in Haruki Murakami “Wind-Up Bird Chronicles” Language-Culture - Politics. International Journal, Chelm. Vol.1. pp. 27-36  <b>Presentations:</b> - participated as speaker at symposium 「ウクライナ戦争を考える」 held at Toyo University. This event was dedicated to the problems of war in Ukraine; - held a special online lecture 「相手の心を理解するための言葉の大切さ」
研究成果の概要 Summary of your research achievements	<ul style="list-style-type: none"> <li>- finished translating short novel of Haruki Murakami “羊男のクリスマス” into Ukrainian;</li> <li>- accomplished practical part of my future Doctoral thesis. Provided the analysis of typical Murakami symbolism in his key novels based on Loneliness, Loss and Search lines previously researched in PhD thesis;</li> <li>- accomplished gathering and analyzing the practical materials to create a course book for students studying Japanese as a second language majoring in foreign relations;</li> <li>- wrote an article based on the materials of previously conducted survey, to publish it in the Toyo research journal (for this I will be using the materials of the university library fund, also the cooperation and guiding of my supervisor at Toyo University).</li> </ul>

## Research question

The central frame LONELINESS of the novel is implemented through a whole system of conceptual oppositions (lonely – in love, lonely – married, lonely –communicative, loneliness society, etc.) which are based on the divergence of moral and ethical, ideological guidelines and preferences of the main characters, who are representatives of different social subgroups/subcultures. These conceptual oppositions are related to the basic moral and ethical ideologues of humanity, which are usually understood as the key units of emotional discourse, through which the attitude of an individual or a group of individuals to reality is understood and evaluated.

The protagonist of the novel, Toru Okada, is a thirty-year-old unemployed man who first loses his beloved cat Noboru Wataya, and then his wife Kumiko. At the beginning of the story Murakami introduces the reader to the world of LONELINESS of the protagonist, who is in a state of SEARCH, the impetus for which is permanent LOSSES. These losses of Toru Okada are the reason for his state of loneliness against the background of the entire novel.

In the novel frame LONELINESS is represented by numerous onomatopoeic words in combination with verbs that convey additional semantic components of the original onomatopoeia such as duration, multiplicity, singleness, and static action.

The Wind-up Bird Chronicles is the story of various characters who healed each other by telling their stories. Onomatopoeias will act as verbal explicators of LONELINESS frame, intensifying the feeling of loneliness, worries and longing.

## Framework

For a detailed frame analysis based on English and Japanese online linguistic resource FrameNet, there were created typical frame models of the LONELINESS, LOSS, and SEARCH frames. This made it possible to determine the influence of onomatopoeias in the slots while preserving the content of these frames in the translation.

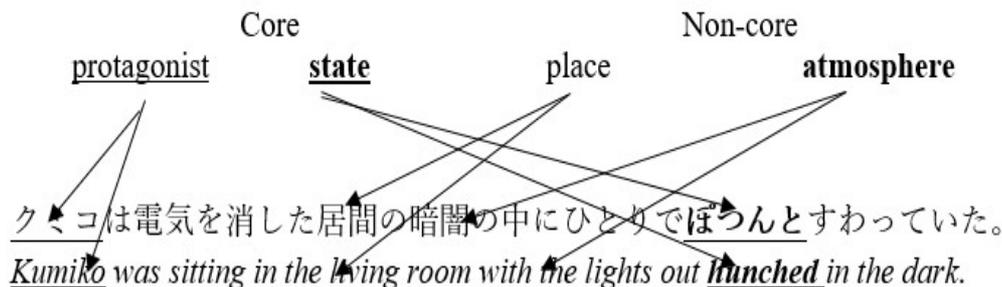
According to the structure in the FrameNet system, LONELINESS, LOSS and SEARCH frame models will consist of the following units such as Definition, Frame Elements (FEs), namely Core Frame Elements (Core), Non-Core Frame Elements (Non-core) and Semantic Types of Communication (semantic types). In the following frame models Japanese onomatopoeias will be a part of the Non-Core Frame Elements to determine manner, duration and time (Kimi, 2012).

### FRAME: LONELINESS

#### Definition

Loneliness is understood as a socio-psychological phenomenon associated with the lack of close, positive emotional ties of an individual with people and/or with the fear of losing them because of forced or existing psychological reasons for social isolation.

## Frame elements

**Core****Protagonist:** クミコはすわっていた*Kumiko was sitting***State:** クミコはひとりでぽつんとすわっていた。*Kumiko was sitting hunched***Non-core****Place:** クミコは居間の暗闇の中にすわっていた。*Kumiko was sitting in the living room***Atmosphere:**

クミコは電気を消した居間の暗闇の中にひとりでぽつんとすわっていた。

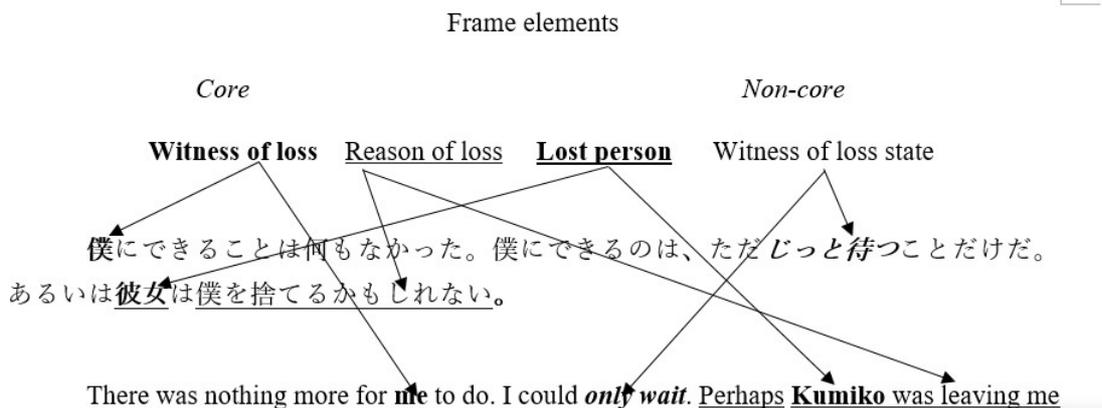
*Kumiko was sitting in the living room with the lights out hunched in the dark.*

To convey frame LONELINESS author uses sound symbolism ぽつんと (potsunto)– *isolated, standing alone*, which in combination with the verb 座る (suwaru) - *to sit* conveys the sense of mental loneliness and a sense of hopelessness. Jay Rubin conveys the sense of loneliness with the help of the connotatively colored verb *to hunch*. It is worth noting that frame LONELINESS in this fragment receives direct causality with frame LOSS and frame of unsuccessful SEARCH for the cat of the main characters in the novel.

## FRAME: LOSS

## Definition

The frame describes a victim who experiences the loss of another person through death. In the frame there is a strong emotional connection between the person who lost and the one who disappeared.



In this statement to convey LOSS frame to describe mental state of the protagonist Murakami uses the sound symbolism *じっと(jitto) – to freeze*, freeze in combination with the verb *待つ(matsu) – to wait*. Rubin also used the conjunction "only" to convey the meaning of the sound symbolism *じっと(jitto)*, emphasizing the duration of the action.

Considering the theoretical and methodological principles of research on the use of frames in the translation of Japanese onomatopoeias into English, this article analyses the adequacy / inadequacy of reproduction onomatopoeic words during the translation process in English. Particular attention is paid to the key frames LONELINESS, LOSS AND SEARCH, which are realized throughout the whole the novel by means of onomatopoeic words.

## Results

To conduct the following research, we examined 6 of the 72 chapters of the novel:

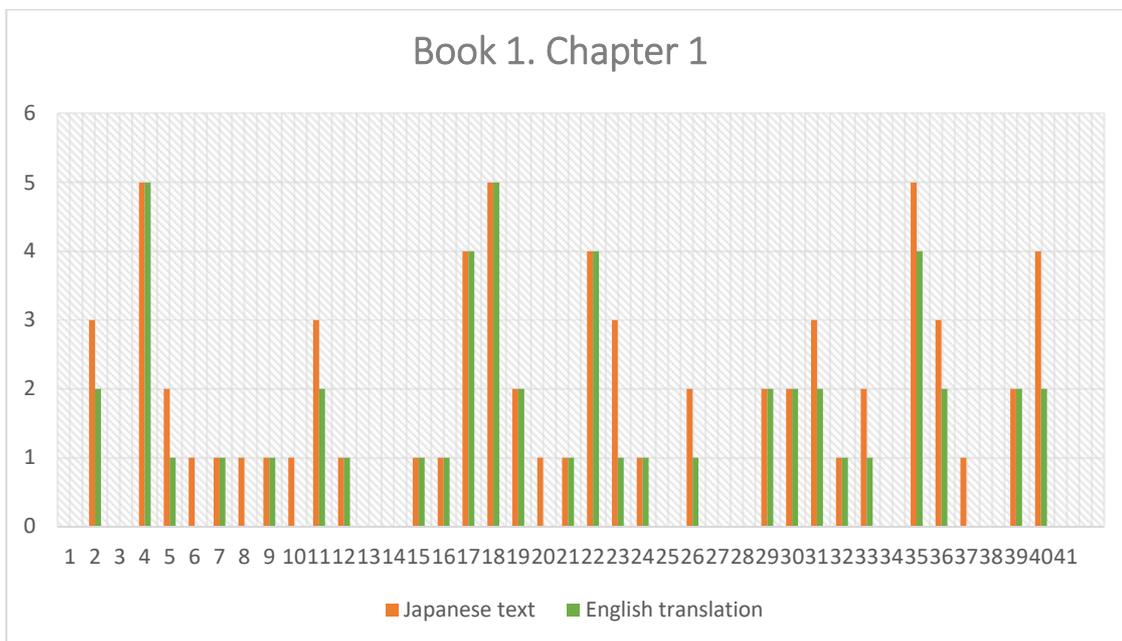
- *Book One*: Chapter 1 “Tuesday’s Wind-up Bird. Six fingers and four breasts”;  
Chapter 5 “Hooked on Lemon Drops. Flightless Bird and Waterless Well”;
- *Book Two*: Chapter 2 “No Good News in This Chapter”  
Chapter 6 “Inheriting Property. Inquiry of Jellyfish. Something Like a Sense of Detachment  
Chapter 7 “Recollections and Dialogue about Pregnancy. Empirical Inquiry on Pain”;
- *Book Three*: Chapter 36 “The Story of the Duck People. Shadow and Tears (May Kasahara’s Point of View: 6)”, Chapter 39 “Goodbye”.

One is noteworthy about the translation analysis of *Book Three*, is that it comprises the largest part of the novel, which is 41 chapters, though we picked up only 2 chapters, because there Murakami uses minimal number of onomatopoeic words in comparison with *Book One and Book Two*.

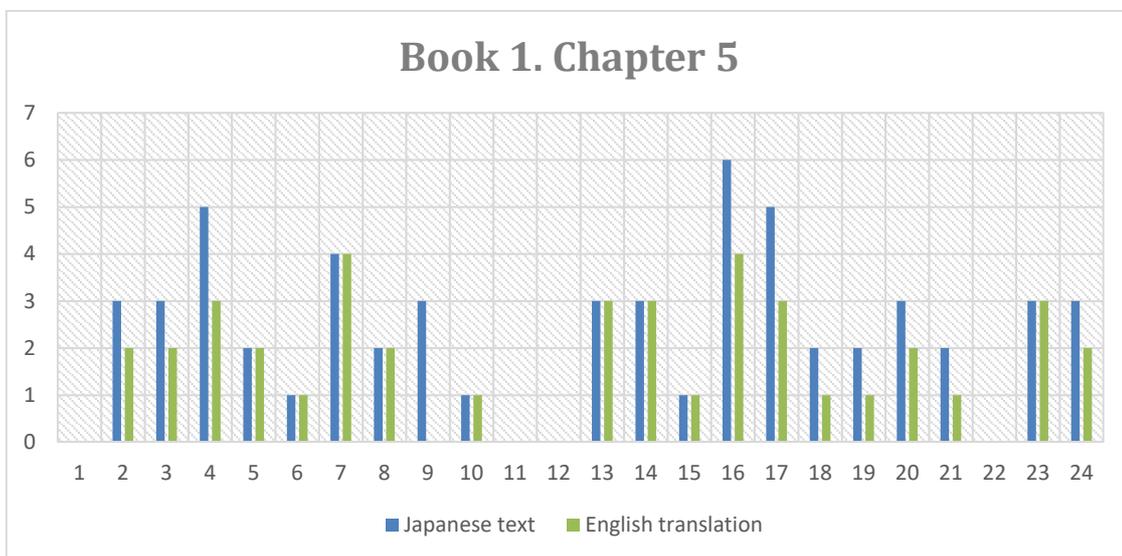
The results of this study were displayed in the histogram graphs, illustrating our translation analysis of Japanese onomatopoeias in the translation of *The Wind-up Bird Chronicle* by Jay Rubin. The following graphs, are based on the following criteria:

- 1) the presence of loneliness topic in the title of each chapter;
- 2) the presence of sufficient number of onomatopoeias to convey the frame LONELINESS in the source language text and its target language text;
- 3) translation methods of conveying onomatopoeias in the target language text;
- 4) reasons for mimetics’ omission and addition during the translation process in English version of the novel.

Having examined the of onomatopoeic words used by Murakami in Book One, we found that in *Chapter 1* on 42 pages he used 62 words, which is about 1.5 words per page, and in *Chapter 5* on 24 pages – 56 words, which is 2, 5 words per page accordingly.



Graph 2. Percentage of onomatopoeia reproduction in English and Japanese translations in Book 1, Chapter 1 “The Wind-up Bird Chronicle”



Graph 3. Percentage of onomatopoeia reproduction in English and Japanese translations in Book 1, Chapter 5 “The Wind-up Bird Chronicle”

In these chapters Murakami pays attention to so called "musicalisation of the text flow". One more peculiarity is a significant number of onomatopoeic words used for connotative coloring of the text. Murakami also relies on many sound symbols to detail the inner world and excitement of protagonist:

「あなたに関係のないことでしょう。何時に何をべようが僕の勝手だ」、僕はちょっと ムツとして 言った。

「それはそうね」、女の表情のない乾いた声で言った、ちょっとした感情の変化で声のトーンが がらりと変わるのだ。「まあいいわ、あとでかけなおすから」。

To convey ANXIETY frame in the given dialogue Murakami uses simple syllabic symbolisms ムツと(する) (mutto suru) - to be offended, to get into a huff, ちょっとした (chotto shita) - to change a little, slightly and がらりと (gararito) – all of sudden. Though Rubin has omitted mimetic ムツと(する) (mutto) in his translation:

*That is none of your business, I said. I decide what I eat and when I eat it.*

It can be noticed that *some of irritability* has been eliminated in source language, suggesting that Rubin decided to omit sound symbolism in this case replacing it by the set expression *That is none of your business*, which reveals the expressiveness of protagonist's statement.

Within the development of tragic events in the life of protagonist, Murakami often uses one-syllable sound symbolism to convey frame LONELINESS, which emphasizes mental loneliness of the protagonists:

その間妻は台所のテーブルの前に座って ぼんやりといた。

*Kumiko sat at the kitchen table and vegged out.*

One-syllable sound symbolism ぼんやりと (bonyarito) – absence of mind, blockhead Rubin has translated by means of a slang phrase **veg out** based on a short version of the word **vegetable** to describe the inactive state of human, when he/she does nothing and becomes literary **like a vegetable**:

食事の後で僕は風呂から出てくると、クミコは電灯消した居間の暗闇の中に一人で ぼつんと座っていた。クレイのシャツを着て暗闇の中に じっとうずくまっていると、彼女はまるで間違った場所に置き去りにされた荷物のように見えた。

*When I finished bathing after dinner, Kumiko was sitting in the living room with the lights out. **Hunched** in the dark with her grey shirt on, she looked like a piece of luggage that had been left in the wrong place.*

The above abstracts suggests that onomatopoeic words ぼつんと (potsunto) and じっと (jitto) were omitted in English translation, which made frame LONELINESS broken, since the phrase *like a piece of luggage that was left in the wrong place* does not fully implement the information, which is contained in these one-syllable sound symbolism, creating the effect of "silence and immersion in their own inner world."

Sound-symbolic words are often used to convey puns, linguistic characteristics of people and often replaced by proverbs and set expressions. For example, 頭がぼんやりして (atama ga bonyari shite),

Rubin conveyed by means of idiomatic expression "*fog over*", creating the effect of "*condensate window*" in a figurative meaning to describe the state of protagonist:

*I felt my brain fogging over. The last thing I wanted to do was think.*

## **Conclusion**

Thus, this research has showed the importance of frames for Japanese onomatopoeia in the translation process and presents onomatopoeia as a valuable material for the construction of frame models. The study of the text of the three volumes of Murakami's novel made it possible to discover that frame analysis is the most appropriate tool in the reproduction of frames conveyed by onomatopoeic vocabulary. It was found that onomatopoeic vocabulary in the composition of simulated frames in English and Japanese versions can be translated by using the repetition of adverbs, connotatively colored verbs, turns of phrase and separate conjunctions, without breaking these frames. The study sheds the light on the connection between onomatopoeia, used chapters, and titles of these chapters. Thus, there are lexical items in all the titles that are directly related to the key frames of the novel, which are conveyed by certain onomatopoeia and symbols in the novel.

So, the performed research showed the importance of frame use in the translation of Japanese onomatopoeic, as well as presented the onomatopoeic vocabulary as a full-fledged material for building frame models and identified the main translation tools for achieving an adequate translation of Japanese onomatopoeia using the example of English versions Murakami's novel.